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gives an open, untrammelled outline, the second groups the examples quoted in perfect form for ready reference ; and I am inclined to think that this method, with the necessary adaptation, would help to bring order out of that eye-wearying chaos found in too many of even our best syntactical studies.

H. G. SHEARIN.

RIPON COLLEGE.

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*Studies in Modern German Literature*, by Otto Heller, Professor of the German Language and Literature, Washington University, St. Louis. Ginn & Co., Boston, 1905.

The book under consideration is characterized by a robust independence, a quality which is unfortunately quite uncommon in our critics of contemporary literature who are generally content to repeat well or ill founded statements. There is ample evidence of the author's immediate study of the books which he discusses, hence the criticisms are fresh and stimulating, even if one does not agree with all the conclusions which have been reached. The author's intimate knowledge of the larger field of German literature has enabled him to present his subject in true perspective, and the interesting comparisons with English and American books will be particularly welcome to the reader who accepts this book as a guide in taking up the study of 'Sudermann, Hauptmann, and the Women Writers of the Nineteenth Century.'

The present tendency to underrate Sudermann and exalt Hauptmann has caused a reaction on the part of the author, with the result that Sudermann is placed in a much truer light than commonly. Without becoming blind to the poet's defects, the author gives a lucid and sympathetic analysis of his characters and plots. While not all will agree with the analysis of single plays, as for instance 'Johannesfeuer' and 'Sturmgesele Sokrates,' the chapter on Sudermann is the most significant contribution to our knowledge of the poet in recent years.

The author's cautious views on naturalism have probably prevented him from approaching Hauptmann in the same sympathetic spirit. Several statements in the book also lead the reviewer to the opinion that the author has been influenced unduly by the productions of the plays. Since Hauptmann frequently merely

suggests important details in outlining his characters, it is particularly dangerous to rely upon the interpretation of any actor, no matter how generally he may be recognized. This indirect method of depicting characters and situations however constitutes one of Hauptmann's best characteristics. It is hardly to be doubted that a full recognition of this fact would have led to different conclusions in regard to 'Friedensfest,' 'College Crampton,' 'Michael Kramer,' and 'Der Arme Heinrich.' That Hauptmann gave a free rein to his imagination in *Hannele* is hardly substantiated by the facts of the case, for nowhere has the poet based his work more directly and consistently upon real life. It is dream poetry, but these dreams are in all cases the direct reflexes of the child's experience. Since the author clearly does not agree with the suggestion, made by Richard M. Meyer in his 'Die deutsche Litteratur des Neunzehnten Jahrhunderts,' that 'Die versunkene Glocke' must be approached through *Hannele*, he fails to see the intense naturalism of this work also. Unless it is recognized that practically all of the action of 'Die versunkene Glocke' is the vision of the wounded Heinrich, the play remains a bundle of inconsistencies. If we recognize this, however, almost all of the author's adverse criticism becomes untenable.

The third chapter contains a survey of the work of the women writers of the century. It is a brief and unusually trustworthy guide through a field of literature that critics have generally approached with a marked positive or negative bias. With remarkable terseness and clearness the author sketches the limitations of these works. Although the criticisms at times may appear somewhat harsh, the objections are vital and great work as that of Böhlau and Huch is as readily recognized as the popular poetry of Johanna Ambrosius is rejected as work of enduring art.

On the whole these 'Studies in Modern German Literature' are a most welcome contribution to recent German criticism. The skill with which the plots are sketched and the vividness of the language make the book highly attractive to the general reader, and the specialist will find it a necessary part of his equipment.

PAUL GRUMMANN.

UNIVERSITY OF NEBRASKA.

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